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On the Cover: Reproduction of the cover of W. W. Newell's *Games and Songs of American Children.*

FROM THE EDITOR. . .

With this issue of *Children's Folklore Review* we have to be back on schedule—the fiscal year demands it. CFR continues to receive substantial funding from the English Department at East Carolina University, and the Children's Folklore Section and I are very grateful for that.

Now some apologies. First, an apology to Derek Van Rheenen. Although correct in my editor's column and on his article itself, his name is misspelled in the table of contents of *CFR* 21.1, and I take responsibility for that. Second, an apology to my former graduate assistant, Kathryn Smith Fladenmuller, who assisted me for two years on *CFR* as well as on other projects, took care of my mail while I was away last spring, and did many other things well and on time. Thank you for your time and good work.

That brings me to a welcome for Ann Chambo, a new graduate student here at ECU and my new assistant on *CFR.* In fact, she helped get the somewhat late fall issue into the mail a few weeks ago and has been working on *CFR* 21.2 from the beginning. She, too, is working hard and doing a fine job, and I hope to have her as an assistant for several semesters.

Regular subscribers will find a new feature in this month's *CFR.* As more and more of our professional discussions, formal and informal, take place via e-mail, I will look for and accept brief comments pertinent to children's folklore that arrive through that medium. This issue's "E-Contributions" is a three-way discussion of playtime that took place among Andy Arleo, Julia C Bishop, and Marc Armitage; this discussion was distributed by a listserve maintained by Bishop at the University of Sheffield.

Once again, I urge all of you to send your articles and any other materials to CFR; the turn around time from submission to print can be quite brief. Also, please try to get your university libraries to subscribe; we are probably the best journal deal in the world as we charge straight membership rates--$10.00 USA and $15.00 non-USA--to libraries as well as to individuals.

See you in Memphis in October.

C. W. Sullivan III

THE DISCIPLINE OF PLAY: IS THERE A FUTURE FOR CHILDREN'S LORE IN ACADEMIA?

Elizabeth E. Wein

There is no discipline of play, and it is thriving.

The pun and paradox in my title are intentional, for one of the chief characteristics of playas defined by Johan Huizinga in 1938 is that it is *free*. So, too, it seems, is play as an academic subject. It is covered by many fields of study, and by none in particular. Because so much of play is considered children's lore and because related studies of games, rhymes, childhood rituals and the like lend themselves toward collections and compendia, it is easy and obvious for the relevant literature to be included under the umbrella of studies in folklore. But play is also embraced by the fields of anthropology, behavioral studies, psychology, education, mathematics (think of puzzles), and biology (think of chimpanzees). What is more, where the study of play is concerned, there is a remarkably enthusiastic and generous exchange of theory and acknowledgement of scholarship across these disciplines.

Over the past fifty years, folklore as an academic discipline has waxed and waned, and where in the 1960s independent departments were established, these seem to be dissolving or are being tucked under the wings of broader academic programs. In the United States, an internal change in the field itself seems to be at work making folklore invisible in academia; this very year, the 30-year-old department of Folklore and Mythology at UCLA will merge with the World Arts and Cultures Department. The Department of Folklore and Folklife at the University of Pennsylvania may soon undergo a similar transformation. While a recent article in *Linqua Franca* sent many folklorists into the doldrums with its bleak report of academic downsizing and lack of definition within the discipline, the author, John Dorfman, failed to acknowledge that many folklorists are comfortably ensconced in other disciplines, teaching courses of their own choosing and getting on with their research. And if some folklore programs are suffering, perhaps others will step in to fill their places. Simon Bronner notes that "Utah State, Ohio State, and George Washington have been on the rise. . . and Indiana has new life from the internationalization of their program" (personal communication). In Bronner's recent "History and Organization of Children's Folklore in the American Folk

lore Society," he discusses the shift of focus away from "where one was studying [to] more on what one was researching" (57); he also provides a brief but detailed list of individuals and institutions where courses in children's folklore were taught in the 1970s. Individuals, not specific programmes, will carry the discipline of play into the twenty-first century.

And perhaps this is nothing new. Was Alice B Gomme an academic? Was Peter Opie, is Iona Opie? These giants in the field, these *creators* of the field, were and are intelligent individuals, untrained by and unattached to any university. They made their mark on their chosen subject, our chosen subject, because they battled for it. Current scholars in children's folklore will have to continue that battle.

Where has the "discipline" come from, then, and how has it come to its present state? A review of the literature will help answer that question. The modern study of play can be traced back over a hundred years to nineteenth century exercises in anthropology; but the groundwork on which current definitions and theory are based occurred mostly in the 1950s. Although it is impossible to ignore the wide-reaching effects of Jean Piaget, whose *Child's Conception of the World* first appeared in 1929 and who continued to publish studies and guides in child psychology over nearly half a century, let us consider our starting point to be Johan Huizinga, whose brilliant monograph, *Homo Ludens*, appeared in English on both sides of the Atlantic in 1955. Growing out of a lecture given in 1938 and published in 1939, *Homo Ludens* was the first attempt at a formal theory of play, setting out a definition that is still much in use today. In 1955, the same year that Huizinga's work first appeared in English, Gregory Bateson proposed a "Theory of Play and Fantasy," examining the paradox of play and how play both mirrors and negates ordinary experience. These theoretical forays into play were paralleled by new field collections of children's lore, in particular the seminal and now classic publication by Iona and Peter Opie of *The Lore and Language of Schoolchildren* in 1959. Literally a compendium of children's lore, based on direct interviews and collection from the "folk," i.e., children, *The Lore and Language of Schoolchildren* focuses in minute detail on the continuity, uniformity, oral transmission, and regional variation of children's lore. The Opies here both classify and analyze a phenomenal number of types of lore (rhymes, tricks, jokes, riddles,

parodies, etc.), and the work remains the most comprehensive examination available of childhood customs, lore, and oral tradition.

No sooner had *Homo Ludens* appeared in translation when Huizinga's theory and definition of play was expanded and modified by Roger Caillois. Caillois's *Les Jeux et les Hommes,* first published in 1958 and appearing in English in 1962 as *Man, Play and Games,* proposes, for the first time, a typology of play. Caillois, after Huizinga, identifies the formal qualities of playas being free, separate, uncertain, unproductive, governed by rules, and make-believe; he then goes on to separate four categories of types of play (competition, chance, simulation, and vertigo), which may be paired and which fluctuate between order and disorder. All manner of play and games may be classified within this spectrum, and having established his typology, Caillois applies it to games in primitive cultures as well as in Eastern and Western civilization.

1962 also saw the translation into English of the remarkable 1960 *Centuries of Childhood* by Philippe Aries. Aries made a sociologically and historically informed examination of the phenomenon of the *child*. In 1964, Eric Berne produced *Games People Play,* a psychological study of relationships based on the hypothesis that human interaction involves a kind of game-playing. Berne's "games" are metaphors for everyday situations that are *not* removed from "real life," as play is, and though his point is well taken, his definition of a game as "an ongoing series of complementary ulterior transactions progressing to a well-defined, predictable outcome" leading to an essential "payoft" is unfortunate in that in many respects it unintentionally contradicts Huizinga, Caillois and the Opies. It demonstrates a lack of awareness between fields. Yet we come, in the early 1960s, to a point where scholars in such disparate subjects as psychology, history, and folklore are all focusing on children and play. It can be no coincidence that the decade which followed was rich with collections of such lore: 1969 alone saw the publication of Roger Abrahams's *Jump-Rope Rhymes: A Dictionary* in the United States, Edith Fowke's *Sally Go Round the Sun* in Canada, Ian Turner's *Cinderella Dressed in Yella* in Australia, and Iona and Peter Opie's *Children's Games in Street and Playground* in the UK. This last, a vast compilation of some 2500 games, includes historical notes for the games, and the simple and elegant distinction that "Play is unrestricted, games have rules."

By the 1970s, play was considered of enough import and interest in its psychological aspect to have formed the basis of Erik Erikson's series of Godkin Lectures at Harvard University in 1972; these lectures, entitled "Play, Vision, and Deception," formed the basis for Erikson's 1977 book, *Toys and Reasons*. In *Beyond Boredom and Anxiety*, 1975, Mihalyi Csikszentmihalyi, in an effort to explain why "people do get immersed in games so deeply as to forget hunger and other problems," attempted to produce a holistic, systemic view of play in his theory of "flow." That his theory has been taken up by folklorists is noteworthy because it marks a new trend in the study of play. Until the mid-1970s, examinations of play seem to have operated in parallel within different fields of study. In the 1970s, a great union occurs. It may be possible to attribute this marriage to the efforts of a single individual, the New Zealand-bred Brian Sutton-Smith, now Professor Emeritus at the University of Pennsylvania in Philadelphia. From the beginning, his research was relevant in both folklore and psychology, and both fields are reflected in his early publications. What they have in common is a focus on play.

In 1972, Sutton-Smith's 1959 publication *The Games of New Zealand Children* was incorporated into a larger collection, *The Folk Games of Children*, in which he maintains that play has become spontaneous, imaginative, and autonomous since the nineteenth century.
A year before this, in 1971, Sutton-Smith and co-editor Elliott Avedon had published *The Study of Games*, a history of games with sources and bibliographies covering references world-wide and examining historic and current approaches to games by anthropologists, folklorists, psychologists, social scientists and educators.

This enormous reference tool may have set the stage for the organization and unification within the field of play that followed throughout the 1970s. In 1973, M.J. Ellis provided a synthesis of previous work on play and its role with *Why People Play;* in 1976, Sutton-Smith himself compiled *A Children's Games Anthology*, which reprinted as a single source thirty important articles on play. In the same year, Jerome Bruner, Alison Jolly, and Kathy Sylva published *Play*, a huge collection spanning a century's worth of psychological and anthropological articles on play; and 1976 also saw the publication of Mary and Herbert Knapp's *One Potato, Two Potato*, as classic a resource for American children's lore as the Opies' *Lore and Language and Schoolchildren* is for British children's lore. In *Transformations*,

1978, Helen Schwartzman attempted to summarize the literature on play, emphasizing the context and the orientation of the player and reviewing over 700 relevant books and articles. And crowning this decade of synthesis in 1979 is *Play and Learning*, Sutton-Smith's compilation of the proceedings of the third Johnson and Johnson Baby Products Company Round Table Conference, where he attempted a synthesis of psychological, anthropological, and utilitarian definitions of play that could be accepted by a commercial sponsor and scholars alike.

By the 1980s, with a firm and respectable scholastic tradition already established, studies and collections of children's lore, play, and games continued to be published and accepted for their intrinsic worth. Sutton-Smith's 1981 *History of Children's Play* refined and extended his studies of the New Zealand playground over more than a century. Bernard Mergen, with *Play and Playthings*, 1982, provided a guide to research, a history of play and playgrounds in the United States, a huge bibliographical guide, and a discussion of the artifacts of play including modern media such as movies and television. The 1980s also saw a trend toward refined collections similar to those of the 1960s; Roger Abrahams, with Lois Rankin, followed his earlier *Jump Rope Rhymes* with a dictionary of *Counting-Out Rhymes* in 1980, and in 1983 Gloria Delamar provided further references to these with *Children's Counting-Out Rhymes, Fingerplays, Jump Rope and Bounce Ball Chants and Other Rhythms*. In 1985, the Opies' long awaited collection and history, *The Singing Game*, appeared (though it was published posthumously for Peter Opie), and in 1988 June Factor made a further study of Australian children's folklore in *Captain Cook Chased a Chook.*

Despite their good-natured complaint that studies of play run against what Sutton-Smith calls "the triviality barrier," Amanda Dargan and Steven Zeitlin managed to strike a chord in the mainstream with their lavishly illustrated *City Play*, a local study of play in New York City focusing on spaces, objects, and the use of both. This was published in 1990, the same year that Csikszentmihalyi elaborated on his own phenomenological approach to play in *Flow*. Trivial or not,
funding and support for projects such as Dargan's and Zeitlin's do exist now, precarious though their existence may be (the National Endowments for the Arts and Humanities, due to receive $136 million in 1999, are both led by folklorists (see Ellin Nolan's "Washington Up-

date" in *American Folklore Society News* 4/98 and 8/98), and it is a measure of how far the discipline has come in the 1990s that there are currently several serious university presses which continue to produce publications devoted to play. The State University of New York (SUNY) currently issues publications in a series titled Children's Play in Society, whose recent offerings are multidisciplinary as well as multicultural. Of particular interest is Anthony Pellegrini's 1995 collection of essays *The Future of Play Theory: A Multidisciplinary Inquiry into the Contributions of Brian Sutton-Smith,* which includes chapters by Schwartzman, Mergen, Sutton-Smith himself, and an important newcomer to the field, Felicia McMahon. Harvard University Press, not to be outdone by SUNY, is responsible for other noteworthy publications of the 1990s: Catherine Garvey's *Play,* which redefines play, traces specific types of play behavior, and emphasizes the social nature of play; Vivian Paley's *The Boy Who Would Be a Helicopter,* 1990, and *The Girl with the Brown Crayon,* 1997; and most recently, Brian Sutton-Smith's 1997 *The Ambiguity of Play.* In the very first sentence of his preface to this volume, Sutton-Smith states that "an understanding of play's ambiguity requires the help of multiple disciplines" (vii). In this culminative work, representative of forty years spent collecting, teaching, writing, talking, and thinking about play (not to mention *playing*), Sutton-Smith looks at the many types of scholarship concerning play and the numerous approaches to its study; he defines play in terms of seven "rhetorics" that can be applied to the varying angles and attitudes concerning play.

Oxford University Press, too, continues to publish collections of children's lore, stories, and rhymes. They have produced both of the Opies' most recent books; Iona Opie continues to work relentlessly in her chosen field and in her husband's name, as is witnessed by the 1993 publication of *The People in the Playground* and, most recently, *Children's Games with Things,* 1997. The completion of *Children's Games with Things* makes a trilogy of *Children's Games in Street and Playground* and *The Singing Game* and, as well as examining individual games in great detail, looks at such influencing factors on children's games as seasons and social issues.

As a folklorist, it is all too easy to fall prey to the suspicion that the study of play is merely an offshoot of children's folklore, a marginalized sub-genre of a sub-genre in an already-marginalized field. But studies in psychology, anthropology, and education prove that

play is a serious focus of hypothesis, research, and fascination in its own right; and even children's folklore is finally getting some of the attention it deserves. The folklore program at the University of Pennsylvania still includes courses in children's folklore and play and games; the curriculum in folklore at Memorial University in Newfoundland offers courses in language and playas well as in folklore and education, and according to Elizabeth Grugeon, children's playground lore is studied with enthusiasm by students on the Primary BEd course at De Montfort University of Bedford in the United Kingdom. Individuals interested in play design programs for themselves taking samples from different fields, as I did, through classes in folklore, education, historic preservation (one of my most exciting courses as a doctoral candidate in Folklore at the University of Pennsylvania, taught by Christa Wilmanns-Wells, focused on recreation and the advent of spas and amusement parks in the United States), and, of course, by pursuing independent projects. Andy Arleo studies and collects counting out rhymes at the Institut Universitaire de Technologie de Saint-Nazaire in France; June Factor continues to champion children's folklore in Australia; Sutton-Smith's students are now professors themselves and continue to teach his courses at such places as the University of Syracuse and the University of Pennsylvania.

And as a result of the work of these individuals, children's folklore is coming into its own. This is witnessed by the 1995 publication of one of the most useful resources for research in play (or indeed, in folklore), *Children's Folklore: A Source Book.* Edited by Brian Sutton-Smith, Jay Mechling, Thomas Johnson, and Felicia McMahon, all folklorists with interests and publications in play, *Children's Folklore* is a collaboration of scholars from the varied fields of English literature, American Studies, sociology, folklore, and anthropology Play is covered at length in individual essays and in the extensive bibliography. The 1997/1998 twentieth anniversary edition of the *Children's Folklore Review* also celebrates recent achievements and developments in the study of play in connection with children's folklore, and includes valuable and timely resources such as Sutton-Smith's "Play Biography," Simon Bronner's "History and Organization of Children's Folklore in the American Folklore Society," and Kathryn S. Fladenmuller's "Index to the *Children's Folklore Review."* And the *Children's Folkore Review* itself exists in large part through the financial and other support from the English Department at East Carolina University where

its editor, C. W. Sullivan III, teaches American Folklore and Northern European Mythology.

Of an age with the Children's Folklore Section of the American Folklore Society is The Association for the Study of Play. Formerly styled The Association for the Anthropological Study of Play, since their first annual meeting in 1974 they have changed their name and broadened their umbrella to include "scholarly interests. . . [in] anthropology, education, psychology, sociology, recreation and leisure studies, history, folklore, dance, communication, the arts, kinesiology, philosophy, cultural studies, and musicology" (quoted from their home page on the World Wide Web). In its own statement of purpose, TASP describes itself as "a multidisciplinary organization whose purpose is to promote the study of play, to support and cooperate with other organizations having similar purposes, and to organize meetings and publications that facilitate the sharing and dissemination of information related to the study of play." They publish an extensive newsletter replete with book reviews and information on current research in play; in 1998 they brought out their first *Annual Volume of Play and Culture Studies*, but they already have many previous publications to their credit, including *Play as Contest* (edited by Alyce Taylor Cheska) and *The Paradoxes of Play* (edited by John W. Loy), both proceedings of TAASP annual conferences.

Nor is TASP alone in their organization of conferences on play. In April of 1998, the National Centre for English Cultural Tradition, in association with The Folklore Society, hosted a conference at the University of Sheffield entitled "The State of Play: Perspectives on Children's Oral Culture." The presenters and attendees represented Armenia, Australia, Canada, Denmark, England, Greece, Israel, Norway, Scotland, and the United States; they were folklorists and educators, and all collectors of children's folklore. In August of 1998, Children's Literature New England sponsored an institute in Cambridge, in the UK, entitled "Let the Wild Rumpus Start: Play in Children's Books," featuring a host of talents from the world of children's literature discussing various aspects of play. The twentieth World Play Conference of the International Council for Children's Play took place in Lisbon in October of 1998, and in Washington, DC, the Smithsonian Institution is preparing for "Play Makers," a folk toy festival in the year 2000—they intend their participants to be child

toymakers from around the world. Such conferences and festivals demonstrate not only that play is taken seriously by academics, but also how intrinsically important it is deemed to be by the world at large. So yes, there is a future for children's folklore in academia, and in the public sector as well.

Brian Sutton-Smith suggests that "play is being increasingly idealized in modern society" (Sutton-Smith, personal communication) and points out that it is difficult to imagine how this paradigm shift will affect future studies-or indeed, the future of children's play itself. Dorfman, in the *Lingua Franca* article, gloomily points out as an "insurmountable quandary for folklore what [Barbara] Kirshenblatt-Gimblett [sic] calls 'the vanishing subject'." Faced with the twin powers of "social and geographical mobility" and "aggressive entertainment media," traditional culture and communities are seen to be under threat. But though it is shaped by both, childhood is not a product of either culture or community. Childhood is a given. Where there are children (and that, of course, is everywhere), there will inevitably be children's lore, and children will play. This is a well that will not run dry. Perhaps childhood is the world's true common culture?

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GOPHER GUTS AND ARMY TRUCKS: THE MODERN EVOLUTION OF CHILDREN'S FOLK RHYMES

Josepha Sherman

The objective of this paper is to show that while the basic forms of North American children's folk rhymes have remained the same throughout the century the content has been continually altering, revealing children's awareness of changing cultural and societal mores, and that therefore the rhymes represent a vital and living aspect of folklore.

This paper is an offshoot of fieldwork done from 1992 to 1994 in the United States and Canada during the preparation of a book, *Greasy Grimey Gopher Guts: The Subversive Folklore of Children*, co-written with T.K.F. Weisskopf and published by August House in 1995. The majority of informants were children between the ages of five and sixteen, though adult contributions were also solicited to show how the rhymes have altered over the years.[1]

The method of collecting involved giving informants such key phrases as "Great green gobs of greasy grimy gopher guts," which generally quickly triggered folk rhyme responses. Some rhymes were collected in schools or libraries, others were solicited over the Internet; the latter process let us reach otherwise unreachable informants in Alaska and Hawaii.

Certain rhymes, including "The Hearse Song," also known as "The Worms Crawl In, the Worms Crawl Out," and "Glory, Glory Hallelujah/Teacher Hit Me With a Ruler," were known by all informants and date to at least the beginning of this century. Variations have, of course, emerged over the generations as rhymes are heard, misheard or misremembered, then passed on to other children, who do their own mishearings and misrememberings. As the rhymes were collected, one not unexpected fact about these variations emerged. As is true of more formal teaching tales, the folk rhymes, in addition to being entertaining, help children deal with an increasingly volatile world. Therefore, the more modern the alteration to the rhyme, the more graphic the violent content of the rhyme becomes or the more vivid the sexual imagery.

Granted, such alterations are not necessarily a recent process, and a certain amount of national mindset does seem to come into play, a case in point being the World War II era children's rhyme based on the song, "Whistle While You Work," from the 1937 Disney movie,

Snow White. In Britain and in at least one example we collected from an informant whose father was from Nova Scotia, the children's rhyme parody was usually the relatively tame:

Whistle while you work,
Mussolini bought a shirt.
Hitler wore it,
Britain tore it.
Whistle while you work.

In the United States, perhaps reflecting this nation's more outspoken nature, the rhyme became more violent and sexual. This example was cited by numerous informants from New York, Pennsylvania, Florida and Texas, follows:

Whistle while you work,
Hitler is a jerk.
Mussolini bit his weenie.
Now it doesn't work.[2]

It might be noted that World War II references, though they persevered into the early 1980s, have almost totally faded from current children's rhymes. While the Cuban missile crisis of the early 1960s did spark a few rhymes, they were not long-lasting and do not seem to have been replaced by references from later wars. However, the 1960s, which was a time of so much unrest and radical societal changes, do appear to mark the beginning of the trend of accelerating violence and sexual content in children's rhymes: the first clue that children are, indeed, more aware of the world around them than parents might believe.

In the violence category, anti-teacher children's rhymes are the most common—not surprising when one considers how much of a modern child's life is spent in school, where he or she is forced to obey adult rules. There have been relatively violent anti-teacher rhymes since at least the beginning of the twentieth century, but a specific example of the more recent trend towards increased violence can be seen in one very popular anti-teacher folk rhyme, "Glory, Glory Hallelujah." Versions dating up to the late 1960s generally include only slapstick violence, such as "I bopped her on the bean/With a rotten

tangerine." Some of these more innocuous versions were collected from informants from Ohio and Massachusetts, who'd heard them in the 1950s, and from informants from Colorado, Maryland, and New York, who'd heard them in the early and mid-1960s.[3]

By the late 1960s and through to 1994, the imagery has been changed to the more explicitly violent, such as "I met her at the door with a loaded .44," collected in New York, Ohio, Massachusetts, Virginia and Connecticut. In 1994, a nine-year-old boy in New Hampshire contributed the equally graphic versions, "I met her in the attic/With a loaded automatic," and "I met her at the bank/With a U.S. Army tank."[4]

The gentle folksong, "On Top of Old Smokey," has also been turned into a violent anti-teacher song, portraying the teacher, possibly due to the influence of horror movies, as an undead monster who is difficult to kill. We collected several versions in 1994 from children ranging in age from seven to eleven; these versions include progressively more vicious means of killing a teacher. A prime example, which we collected in very similar versions from preteen girls in Connecticut and New Hampshire, a preteen boy in New York, and a preteen boy and girl in North Carolina, follows:

On top of the schoolhouse,
All covered with blood,
I shot my poor teacher
With a forty-four slug.
I went to her funeral,
I went to her grave.
Some people threw flowers,
I threw a grenade.
I opened her coffin.
She wasn't quite dead.
So I took a bazooka
And blew off her head.[5]

The Jungians among us will delight to note that the teacher monster needs to be killed a ritual three times!

But not all modern alterations of the rhymes are so negative-or so violent. While racist rhymes were very much a part of children's folk culture until the mid-1960s, we collected no racist rhymes from

anyone under the age of fifteen; this wasn't from a reluctance on the informants' part to repeat such rhymes but, in most cases, from a genuine lack of knowledge by the informants that older, racist versions existed of such now innocuous rhymes as "Eenie meenie minie mo/Catch a tiger by the toe." The ritualized rhyming combat by insult known among inner city children as "snaps" or "doubles" do contain some blatant ethnic slurs-but they are used only within that ethnic group and never by outsiders.

Continuing on the theme of social change, children who admitted to difficulty in memorizing school lessons were still able to flawlessly recite such intricate rhymes as "Miss Lucy had a steamboat," one of that very ancient category of rhyme in which each line *almost* ends in a dirty word, i.e.:

Miss Lucy had a steamboat, the steamboat had a bell,
Miss Lucy went to heaven, the steamboat went to Hello,
Operator, give me number nine...and so on.

This rhyme, with its reference to the steamboat and telephone, dates to the first quarter of this century. What makes it relevant in this context is the version collected by us in 1994 from two unrelated eight-year-old New York area informants, in which "Miss Lucy" became "Ms. Lucy." A small point, perhaps, but what made it notable was the matter-of-fact mention by the informants: they took the replacement of "miss" with "ms" for granted.[6]

Changing sexual mores are also clearly reflected in children's rhymes. Although parents may want to believe their youngsters are still innocent, or perhaps naive, when it comes to sexual knowledge, the rhymes we collected show that children are very much aware of--if not actually experienced in--the basics of this most fascinating human subject. These rhymes range from the relatively mild, such as the following, which was delivered in a matter-of-fact fashion:

One and one are two,
Two and two are four
If the bed collapses,
Do it on the floor.[7]

all the way to the relatively explicit, such as the following:

Sex, sex, sex
Is the law, law, law.
When a guy gets a girl
On the floor, floor, floor.
He sticks his information
In the girl's communication
Which increases the population
Of the younger generation.
Would you like a little demonstration?

This rhyme was collected in similar versions from informants from New York City, New York State, New Hampshire and California. One eleven-year-old girl from Hastings, New York, confided in the author that she had been nine when an eleven-year-old boy forced her to listen to it. When asked how she dealt with this early form of sexual harassment, she replied with satisfaction, "I hit him!"[8]

Yet another reflection of changing sexual mores is revealed in the replacement by children of blatantly anti-gay rhymes, which often reflected adult sensibilities, with those lacking any openly hostile element.

An example of the earlier, more hostile (and fearful) type of rhyme follows:

We don't go out with the boys anymore,
We don't intend to marry.
We go with the girls in our block.
Whee, I'm a fairy

This rhyme, which dates to 1952, was collected in Illinois from an informant who added the additional folkloric data, "On Thursday you couldn't wear yellow or green or you'd be saying you were a fairy." The use of "fairy" to describe a homosexual has been gradually slipping out of usage; why it should ever have been applied is a matter for speculation, although the fairy folk are traditionally supposed to be wildly sexual beings. That the wearing of a certain color should brand an individual as homosexual--a concept that was used to identify other

minority groups or "undesirables" in the past-says a great deal about homophobia in the United States.[9]

But no such hostile rhymes were collected from younger informants, who were more likely to relate more tolerant rhymes such as the following:

I love you, you love me
Homosexuality.
With a slap on the butt
And a kiss from me to you.
Don't you wish you were horny, too?

This rhyme, collected from a twelve-year-old boy in Wisconsin in 1994, has a parallel in one collected from an eleven-year-old girl in New Hampshire in the same year, in which the singer concludes:

You may think we're ordinary friends,
But we're really Lesbians.

In both cases, neither informant was particularly shocked or embarrassed by singing the rhyme, nor was there any sense that the rhymes were meant to be malicious. Indeed, the only person shocked was the Wisconsin boy's mother![10]

But perhaps the most telling modern elements appear in hostile rhymes about the television character, Barney. Some of these rhymes have definitely been inspired by adults--often by parents who cannot bear another glimpse or mention of that too-cute purple dinosaur--and may be merely excuses for a release of violent emotion. The adult rhymes tend to parody the "happy family" concept right from the first line, i.e. "I hate you, you hate me," children take the rhymes on to true violence:

I hate you, you hate me,
Let's get together and kill Barney
With a nine millimeter and shoot him in the head
Aren't you glad that Barney's dead?

or:

I hate you, you hate me.
Together we can kill Barney.
With a knife in the stomach and a bullet in the head
Aren't you glad that Barney's dead?

There is a seemingly endless series of similar versions in which Barney meets a violent end.[11]

But some anti-Barney rhymes reflect a deep social awareness. One prime example, collected from eleven- and twelve-year-old girls in New Hampshire, follows:

I love you, you love me.
Barney has got H.I.V.
Barney jumped on Baby Bop one time.
That's called rape and that's a crime.

At first, this rhyme sounds like a parental nightmare. But when the girls were asked if they knew what it meant, they said that they knew H.I.V. had to do with AIDS and that rape was a bad thing. Other children who recited similar rhymes showed an awareness that forced sex was indeed a crime and that unprotected sex could lead either to pregnancy or AIDS.[12]

Clearly children's folk rhymes do reflect the changing mood of the country. They give us a warning in their increasingly graphic depictions of violence, but they also show a healthy awareness of sexual morality. Children are using them, quite unconsciously, as teaching tools.

In short, children are saying in their rhymes things of worth both to folklorists and to society in general And it's up to both folklorists and parents to listen to what children have to say.

NOTES

1. *Greasy, Grimey Gopher Guts*, by Josepha Sherman and T.K.F. Weisskopf, Little Rock: August House, 1995.

2. The first, more innocuous version was collected from Peter, who learned it from his Nova Scotian father, who learned it during World War II. The second, more violent version, was collected from Tappan, Florida, and Sue,

Brooklyn, New York, 1960s, Jeanne, Pitmann, New Jersey, and Darryl 1970s, and Austin, Fort Worth, Texas, 1981.

3. The informants who knew only the "tangerine" version include Susan, Boardman, Ohio, and Alan, Boston, Massachusetts, 1950s, Cindy, Denver, Colorado, Claire, Silver Spring, Maryland, Ellie, Queens, New York, and Valerie, Modina, New York, ca. 1960s.

4. The earliest examples we collected of the "met her at the door" version come from adult informants Elissa, Syracuse, New York and Jim, Bedford, New York, who dated them to the late 1960s. Later versions were collected in 1994 from such informants as Deborah, Honolulu, Hawaii (who dated her version to the late 1980s), and nine-year-old Brendan, Colebrook, New Hampshire.

5. This horror story in rhyme was collected in 1994 from informants Katzi, nine, Colebrook, New Hampshire, David, seven and his cousin Jennifer, ten, Celo, North Carolina, and Gregory, eleven, Bohemia, New York.

6. The "Ms." version was collected in 1994 from Jessica, age eight, who learned it at camp in New York State, and Michael, age eight, Mamaroneck, New York. Other versions were contributed by Lindalee, Manitowoc, Wisconsin, ca. 1959-60, Tina, Bronx, New York, late 1950s, Deborah, U.S. Army base, West Germany, 1960s, and Caroline, Huntsville, Alabama, 1970s.

7. Contributed by Sharon, thirteen, Boston area, Massachusetts, 1994.

8. Informants included Lisa, elementary school Bronx, New York, 1960s, "D.B.," eleven, California, ca. 1972, a sixth-grade girl "who wished to remain anonymous," New Hampshire, 1992, Sue, Brooklyn, New York, 1980s, and Colleen, age eleven, Hastings, New York, 1994. Colleen, who hit the boy who told her the rhyme, prefaced her recitation with a warning that this rhyme was "really, really bad"

9. Collected from Caryl Rockford, Illinois, ca. 1952. A similar version was collected from Sue, Brooklyn, New York, ca. 1967-75.

10. Both rhymes were collected in 1994. The gay male version was collected from Josh, age eleven, Wisconsin, while the Lesbian version was collected from Katherine, age eleven, New Hampshire. A similar version of the latter was contributed by Caroline, Huntsville, Alabama.

11. Some of the many informants, all of whom contributed their anti-Barney rhymes in 1994, include Alexis, eleven, Bronx, New York, Decarlo, Myekia, and Brenda, eleven, North Little Rock, Arkansas, and Joanna, eight Montreal, Canada.

12. The informants all preferred to remain anonymous.

E-CONTRIBUTIONS

The following came to me as an e-mail discussion among Andy Arleo, Julia C. Bishop, and Marc Armitage With their permission, I have edited the materials down for publication. [Editor]

There was an article in the *International Herald Tribune*, ca. 1-15 November 1998, on children's playtime. A large-scale study carried out in America, involving thousands of informants filling out detailed diaries of their daily activities, has concluded that children have far less time to engage in informal play like tag. (Arleo)

The Express, 4 November 1998, reports that scientists have found that depriving children of playtime during the school day and not allowing them to mix with their friends can cause emotional problems. The article draws attention to the increase of cases of Attention Deficit Hyperactivity Disorder in Britain and on a massive increase in prescriptions for the drug Ritalin used to treat the condition. Various causes for the condition have been suggested, and new research is blaming lack of playtime which is being cut back to find time to cope with the demands of the National Curriculum. Professor Jaak Panksepp, Ohio neuroscientist, is quoted as lamenting recourse to drug treatment when children so treated are "probably children that are simply wanting to play in the wrong places."

The article also refers to the work of Tony Pellegrini and an international team examining play in schools that regards the "epidemic" of disorder in the US as a gross mis-diagnosis. More lessons and less play does not increase the academic performance of children. An experiment with primary school children in Georgia in which they were deprived of playtime led to their becoming more inattentive and more active, although this applied to boys more than girls.

Dorothy Einon, a London child psychologist, is also quoted as seeing a direct correlation between a lack of opportunities for children to let off steam and the increase in ADHD. (Bishop)

As a part of a series on time, ABC World News Tonight (USA) broadcast a short report on children's free time on 12 January 1999. Some quotations follow:

"The University of Michigan study found that 25% of an average child's day is considered free time, after eating, sleeping and going to

school. That's down 40% since 1981, and even so-called leisure time has become more hectic."

"Too many families see playtime as wasted time."

"Unstructured play helps spark a child's imagination and through play children learn how to make up their own rules, resolve conflicts, and be independent thinkers."

According to the report, play is under pressure due to concerns about safety and also to "achievement-oriented parents." Children's schedules are full of *organized* sports, music and dance lessons, etc. One of the children interviewed said, "I don't have enough time to be a kid." (Arleo)

I think it is very likely that the amount of time available for children to play has been reduced in the last 25 years, although frankly I doubt if it is by as much as claimed in this research--it all adds up, though.

If you are taken to school by car instead of walking with your friends, then there's a lot of play time gone; time allocated to freely-chosen play at school (playtime/recess, lunchtime) has been reduced by as much as half in England and Wales since 1971; and a growing number of children in the UK go straight from school to a care-scheme or homework club

At weekends and holidays, we also have the growth of homework clubs and "summer schools" combined with an increase in family use of commercial leisure facilities-out comes the car again And what effect might the reduction of family size have, I wonder, not just on siblings but on a lack of same-age play-mates?

In these respects, I think the summary that Andy [Arleo] gave is quite correct. Concerns of safety may be a (small) contributory factor to this, but to be honest this has nearly always been there. The "object" child may have some value, too. But I think that this misses the central point: these are changes to children's play caused by an increase in direct and indirect adult involvement in that play and what (adults see as) leisure time.

If play is intrinsic and is carried out by children who have no control over the desire to do it, this must be because it is a natural and intrinsic process that does not need adults to be involved with it. If adults impinge on this natural process too much (even by just reducing the time available to do it), it interferes with a natural process

Our bodies must know this: how else could we explain the fact that adults consistently fail to notice their children at play and have not the faintest idea of play--even though they did it too! I think the answer is because adults uninterest in play is also intrinsic--it is a mechanism to allow children to do what they do naturally--we interfere with this at our peril (Armitage)

Andy Arleo is a children's folklorist in St. Nazaire, France (aarleo@club-internet.fr); Julia C. Bishop is at the National Centre for English Cultural Tradition, University of Sheffield (jcbishop@sheffieldacuk); Marc Armitage is an Independent Children's Play Consultant who works under the name PLAYPEOPLE (marc. armitage@playpeople.karoo.co.uk).

CFS: 1998 ANNUAL MEETING

In the absence of President Linda Morley, President-elect Bill Ellis called the meeting to order at 7:30pm on 30 October 1998 in Parlor C of the Portland Hilton Hotel, Oregon. A quorum was present

Minutes of the 1997 Annual Meeting were presented by Joe Edgette and approved unanimously as printed in Volume 20: 1-2 of the *CFR* without corrections and/or additions.

In the absence of a prepared, formal agenda, Bill Ellis followed last year's format. Those present approved his decision to do so.

REPORTS

PRESIDENT

There was no report from President Linda Morley.

TREASURER

According to Treasurer Joe Edgette as of 5 October 1998 we are solvent and very healthy financially with a balance of$14,03565 Following is a summary of that balance:

Section-Dues	$2,559.35
Life Membership	806.06
Newell Prize	7,96880
Opie Prize	2,701.44
	$14,035.65

We received a $300 donation from Fulcrum, Inc., and our expenditures included $220 for work on the *Children's Folklore Review*

PRIZES

A *OPIE—There* is no Opie prize winner this year.

B. *NEWELL-There* is no Newell Prize winner this year. Chip Sullivan raised a concern about a general lack of submissions for this prize. After considerable discussion it was decided to change the deadline for submission to 1 September. Entries should be sent to the Journal Editor for review. Also, we should consider including the best essay on children's folklore published anywhere.

C *AESOP--Chair* Sean Galvin sent his report to committee member Judy Sierra who reported that 120 titles from 23 publishing

houses were received. More titles are being submitted that conform to the eligibility criteria. Thus, we seem to have positively influenced authors and editors to include sources, names of in formants, and other contextual material.

1998 AESOP PRIZE

Echoes of the Elders: The Stories and Paintings of Chief Lelooska. Written and illustrated by Chief Lelooska. DK Publishing, Inc, 1997.

1998 AESOP ACCOLADES

The Hatmaker's Sign: A Story by Benjamin Franklin, by Candice Fleming. Illustrated by Robert Andrew Parker. Orchard Books, 1998.

The Legend of the White Buffalo Woman. Written and illustrated by Paul Goble. National Geographic Society, 1998.

Momentos Magicos/Magic Moments: Tales from Latin America, by Olga Loya. August House Publishers.

The Girl Who Dreamed Only Geese and Other Tales of the Far North, by Howard Norman. Illustrated by Leo and Diane Dillon Harcourt Brace, 1997

In other committee business, Hope Connors regretfully submitted her resignation, effective at the Annual Meeting, due to a change in job and locale. With the support of President Linda Morley and past president Libby Tucker it was moved that 1999 committee consist of Judy Sierra, Judith Haut, and Sean Galvin as Chair. Those present unanimously accepted and approved the motion.

The new Accolade sticker is smaller but does have the words *"Children's Folklore Section of the American Folklore Society"* printed on them Libby Tucker continues to be the contact person for Aesop Prize stickers, and Sean Galvin will oversee the Aesop Accolade stickers.

JOURNAL EDITOR

Editor C. W. Sullivan III reported that East Carolina University continues to contribute to the publication of our Journal. Because of this, our expenses have been kept down. In light of our 20th anniversary ECU has made additional funding available to us. The section will continue to pay any overages in connection with the Journal. It was moved by Chip Sullivan and seconded by Tom Johnson that we increase the honorarium to Laurie Evans for her work on the Journal from $100 to $150 per issue. The motion passed unanimously. In addition a letter of appreciation will be sent to her from the Secretary. The Journal Editor also expressed a need for a Book Review editor. Anyone interested should contact Chip.

The next issue of *CFR* will be sent out soon. At the moment there are 150 subscribers. We would like to increase the number of institutional subscribers.

Joe Edgette suggested that e-mail addresses be included for the names listed on the inside cover of *CFR.* The Editor indicated that this can be done.

NEW BUSINESS

WEB SITE—After considerable discussion it was decided that Judy Sierra will be our Website-mini-mistress She will look into creating and maintaining the site as part of the AFS web page.

SECTION PANEL—This year there was no section-sponsored panel at the annual meeting. To avoid this situation in the future, the President-elect will be responsible for organizing and making appropriate arrangements for a section-sponsored panel. Discussion followed with respect to potential thematic topics. Children's folklore in the classroom generated considerable interest as did children's folklore and the child at risk. This latter topic could be one that would create an opportunity to have a joint panel or forum with an education section. Jay Mechling volunteered to chair this session.

SECTI0N MEETING—Next year's section meeting will be scheduled for a morning slot with a strong attempt to not schedule it opposite the education section meeting.

CONVENER'S MEETTING—President-elect Ellis attended a meeting of section conveners where sections have been asked to get their sections onto the Website and to suggest ideas as to how to improve better cooperation between and among sections. We need also to become more determined to improve our outreach activities

ADJOURNMENT

Having completed the business at hand, section members were left with a renewed feeling of optimism about the section's future. The meeting was adjourned at 8:00pm.

Respectfully submitted,
J. Joseph Edgette, Ph.D.
Secretary

NOTES AND ANNOUNCEMENTS

The Children's Folklore Section of the American Folklore society annually offers the W.W. Newell Prize (which includes a cash award) for the best student essay on a topic in children's folklore Students must submit their own papers, and published papers are eligible. Instructors are asked to encourage students with eligible papers to enter the competition.

Papers must be typed, double-spaced, and on white paper. On the first page include the author's name, academic address, home address, and telephone numbers. Deadline for each year's competition is September 1st.

Submit papers or write for more information: Dr. C.W Sullivan III, English Department, East Carolina University, Greenville, NC 27858-4353.

The Editors of *FOLKLORE* have issued the following Call for Papers: We hope to be able to feature a "seminar" on children's folklore in a future issue. If you have a research article on this subject, an item to contribute to our "Topic Notes and Queries" section, or a bibliography or bibliographic essay, please send three copies to: Dr. Gillian Bennett, Centre for Human Communication, Manchester Metropolitan University, Didsbury Campus, Manchester M20 2RR, Manchester/UK

"Sites of Learning," a conference addressing the theme of children's learning in and across a diverse range of social settings-the home, school and playground, the street, the media and the Internet-will be held 14-16 September 1999 at the University of Hull. Through exploring these different sites of childhood, the conference will bring together a range of disciplinary perspectives on the different ways in which children learn, the different places in which this learning takes place, and the different experiences of learning which children have—with their peers, their parents, and the professionals they encounter.

For information, write: Dr. Allison James. Reader in Applied Anthropology and Deputy Head, School of Comparative and Applied Social Sciences, University of Hull, HU6 7RX, Hull/UK E-mail: A.James@cas.hull.acuk

Kamishibi for Kids announces the publication of *Kamishibi*, traditional Japanese story cards. Kamishibi is a form of storytelling that

originated in Japan, but is a part of the long, Asian picture storytelling tradition. Each *Kamishihi* consists of 12-16 stiff, oaktag cards (15"x11 "), illustrated by a Japanese artist. The stories range from traditional to modern. Printed on the backs of the cards are the original Japanese text and the English translation. A songbook and a stage are also available.

For information, write: Kamishibi for Kids, Cathedral Station, PO Box 629, New York, NY 10025. Telephone 1-800-772-1228.

M.E. Sharpe announces the January 1999 publication of *An Introduction to the Russian Folktale* and *Russian Animal Tales,* Volumes I and II of *The Complete Russian Folktale,* edited by Jack V Haney, University of Washington. Sharpe also announces the January 1999 publication of ***An Anthology of Russian Folk Epics***, translated with introduction and commentary by Tatyana Ivanova, Institute of Russian Literature.

For information, write: M.E. Sharpe, Attn: College Department, 80 Business Park Drive, Armonk, NY 10504.

Prentice Hall announces the p'\ublication of *Transcultural Children's Literature,* compiled and edited by Linda Pratt and Janice J. Bailey, Elmira College. Chapter 1 is an introduction to multicultural children's literature, Chapters 2 through 10 look at children's literature by geographical region, and Chapter 11 discusses multicultural children's literature in the classroom. Appendix A is a topical book index, Appendix B lists CD-ROM, Audiobook, and Internet resources, Appendix C lists publishers' addresses. There is also an author/title/illustrator index and a subject index.

For information, write Prentice Hall, I Lake Street, Upper Saddle River, NJ07458. Telephone 1-201-236-7000.

Broadview Press announces the publication of *Wisdom of the Mythtellers 2/e,* an inquiry into the oral nature of myth, by Sean Kane, *Burning Brightly: New Light on Old Tales Told Today,* a full-length book treatment of professional storytelling in North America today, by CFS member and storyteller Kay Stone, and *Folk and Fairy Tales 2/e,* an anthology for children's literature, folklore, and fantasy literature courses, edited by Martie Hallett and Barbara Karasek.

For more information or a catalog, write: Broadview Press, 3576 California Road, Orchard Park, NY 14127 or Broadview Press, PO Box 1243, Peterborough, ONT K9J 7H5, Canada.

CONTRIBUTORS

JOSEPHA SHERMAN is a folklorist and fantasy novelist whose folklore titles (all from August House) include: *Greasy Grimey Gopher Guts: The Subversive Folklore of Children; Merlin's Kin: World Tales of the Hero Magician; Trickster Tales; Once Upon A Galaxy; Rachel The Clever and Other Jewish Folktales;* and *A Sampler of Jewish-American Folklore.* She has also written such fantasy novels as *Son of Darkness* (Roc Brooks), and the Star Trek novels *Vulcan's Forge* and *Vulcan's Heart.* Sherman has spoken about folklore in modern life at the Library of Congress, at conferences across North America, and in various public schools and libraries, and has collected children's folk rhymes from across North America.

ELIZABETH E. WEIN is an independent scholar and a writer of children's fiction. She is the author of many short stories and of *The Winter Prince* (Atheneum, 1993), which was a runner-up for the 1994 Carolyn Field Award for the best children's book by a Pennsylvania writer. Wein has a first degree in English literature from Yale University and a PhD in Folklore from the University of Pennsylvania. She is currently working on a sequel to *The Winter Prince,* improbably set in the sixth century Ethiopian kingdom of Aksum.

The CHILDREN'S FOLKLORE REVIEW is available only to members of the Children's Folklore Section of the American Folklore Society. To become a member, send $10.00 yearly dues ($15.00 for non-US members) to Joseph Edgette, 509 Academy Road, Glenolden, PA 19036. Please make checks payable to "AFS Children's Folklore Section."

CFR requests manuscripts that are prepared using laser printed text or letter quality text. We request that authors using typewriters or dot-matrix printers have their manuscripts redone and a laser printed copy made. This will enable us to scan the copy, thereby eliminating rekeying the manuscript.

Please send manuscripts to:

C. W. Sullivan III, Editor
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